

Entertainment

'The Boss' Is Back With The E Street Band

By David Schiff

Bruce Springsteen is back with a new *Greatest Hits* album that has all of his fans talking. The album is a collection of some of his most popular songs along with four new tracks. The new songs were recorded with his old group, the E Street Band. It is the first time that Bruce and the band have been together in over six years.

The album largely exists to take advantage of the biggest single of Bruce's career, "Streets of Philadelphia," which won four awards at this past Grammy Ceremony. It is also a way for Bruce to recapture the glory of playing with the E Street Band.

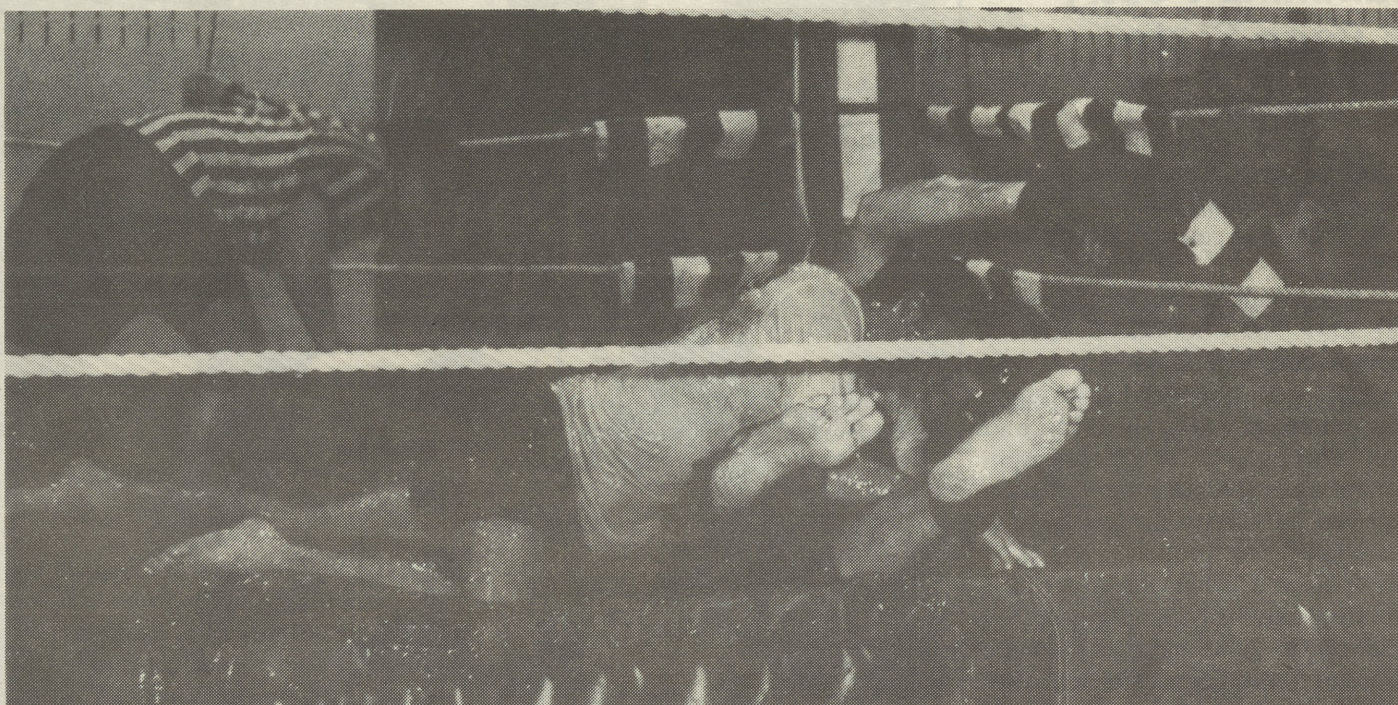
The album is very surprising in that there is no "Rosalita" and that *Darkness on the Edge of Town* and *Nebraska* get just one track each. Other than that, the song quality never falters. The album includes "Born To Run," "Thunderoad," "Born In The USA" and many other classics.

Two of the new songs were written in 1982 but never made it to an album. "Murder Incorporated," and "This Hard Land" are two tracks worth reclaiming. The other two new songs are "Secret Garden" and "Blood Brothers."

"Secret Garden" is a ballad with a sweet, dark melody that talks about mystery. "Blood Brothers" is about the E Street Band. It is Bruce's admission that he needs to reclaim their bond.

Now that Bruce is back with the band there are strong rumors that they will make a full-length new album, and then head for a U.S. tour in the fall.

One thing for sure is that with this *Greatest Hits* collection, "The Boss" is back!



Some wrestlers at Penn State's Jello Wrestling Championship were gung-ho and a little too ambitious about the successful event.

Photo by: NICK FELICI

Extreme Reclaims Success With 'Punchline'

By Martyna Sliwinska

In 1991 Extreme's single "More Than Words" swept through the nation spellbinding almost three generations listeners. Now, after a failed attempt in 1993 to repeat its success, Extreme released a brand new album *Waiting For the Punchline*.

This time it is all but pretty. Extreme decided to blend with the new wave of alternative/hard rock by changing their soft style to a combination of funk, metal, and classic rock.

Extreme's lead singer, Gary Cherone, contributes to most of the change. He changes his universal smooth voice to a raspy, angry growl, setting the mood for the CD. His unbelievable singing abilities are

illustrated in a hard, fast, tempestuous "No Respect" just to mellow out and soften in a delightful ballad "Unconditionally."

As always, the band's genius guitarist, Nuno Bettencourt, makes the music happen by coordinating and producing the album. "Waiting For the Punchline" contains more clean guitar than the previous three CDs, resulting in the clear and distinct sound that made Extreme famous.

However, the power of Extreme lies in their lyrics. Gary Cherone takes his "words" very seriously, making sure the lyrics are intelligently understating the real issue. The songs are simple in their content but abundant in their message.

This time, the band let themselves follow the footsteps of such

legends as Led Zeppelin and Queen, mixing in little sounds of contemporary groups like Soundgarden, Faith No More, and even Red Hot Chili Peppers. Whether this combination is a winner will be left for the fans to decide.

Extreme's new single "Hip Today" is out now so give it a chance. Maybe you'll discover something worth your time. I know I did.

'Just Cause' Has It All

By Kewana Walker

If you like action and thrills all rolled into one, then you are going to love *Just Cause*. This movie keeps you in suspense up until the very end. It is the kind of movie that you wouldn't want to go see alone.

Produced and directed by Arne Glimcher, *Just Cause* is a psychological thriller starring Sean Connery as Paul Armstrong, a Harvard law professor. He is trying to clear Bob Earl Ferguson (who is played by Blair Underwood), a black man on death row, convicted of murdering a ten year old white girl eight years earlier. The only problem is that Armstrong hasn't tried a case in twenty-five years.

Co-starring are Lawrence Fishburne, playing a detective named Tanny Brown who helped put Ferguson away, and Ed Harris, who plays a Hannibal the Canible Lecter-type prisoner on death row named Blair Sullivan, who knows more than he's willing to tell.

The story takes place in a small town in Florida with Ferguson, where Ferguson, a graduate of an Ivy League college is waiting to be executed along with a bunch of psychos from the state of Florida. It gets really interesting when Armstrong goes into the Everglades in search of evidence.

On a scale of one to ten, I give this movie an eight and a half. The actors gave a great performance. The movie itself was well written and directed.

Hideaway, Goldblum, Silverstone Shine, Though Not On The Silver Screen

By Nicholas Felici

Hideaway, a new thriller sci-fi film borrowing once-genuine techniques from intriguing mentors, entails a disgruntled family struggling to overcome the death of a young girl. When a terrible car accident sends the father, played by Jeff Goldblum, into a magnificent comatized state, his "soul" is welcomed into Heaven by his deceased daughter, but he is revived by a new experimental drug at the last moment.

After much brain-boggling, it becomes known that, while in this out-of-body state, he picks up an unwanted force, a suicide victim and Satan-worshipper, and their souls become almost one in the same.

From then on, the story is all too familiar. The man can see what Jeremy is about to do to his next virgin victims, and he must destroy the undead boy before his own daughter is targeted.

"You experienced some kind of

existence while you were gone, and when you returned, you brought something back with you." This from the exciting, suspenseful advertisement for the film.

Commercials can be crudely deceiving.

All Jeff Goldblum brought back to the silver screen was his rusty voice, tarnished with his usual annoying whine, and those beady, freaky dark eyes. His lead role in the new film, *Hideaway*, was very similar to his universal debut a generation ago in *The Fly* and even his recent supporting role in the mega-blockbuster *Jurassic Park*. This time, Goldblum was not nearly as lucky in working with an award-winning screenplay, and it seemed he knew that from the beginning, judging by his poor performance and lack of believability in this sci-fi film.

Hideaway did not bring anything new back either. The story was a weak collaboration of dried up ideas stolen from Stephen King's *The Dead Zone*

and his popular screenplay taken by Jack Nicholson, *The Shining*, which was so disastrously hinted at when used as blatant symbolism in the first scene of the film. The virtual reality special effects were stunning enough to grip the audience in a surreal gateway between Heaven and Hell, though the limbo only served to separate one uneventful scene from another. Graphic psycho-satanic killings seemed to come much too often and easily.

Hideaway did bring the hauntingly beautiful Alicia Silverstone back from early retirement after her unforgettable debut in *The Crush*. Her role was actually rather minute, that of the uncomfortable and out of place teen left to deal with an overbearing father who doesn't want to lose another daughter due to lack of supervision. Though her dialogue is kept short and uneventful, her gorgeous face and golden hair sweeps across the screen more than a few times. It is a shame she brought a cute smile and a troubled frown, but no life to the helpless film.